

With the Players

THIS WEEK AT THE THEATRES

SALT LAKE THEATRE—
 Tuesday evening, Hobson;
 Wednesday matinee, Hanford;
 "The Old Guard" and "Taming of the Shrew"; Wednesday evening, "Much Ado About Nothing"; Thursday evening, "Merchant of Venice"; Friday, Saturday and Sunday matinee, Mrs. Brune in "Unorna."

Nothing in the world is more self-complacent than the way in which New York critics regard the critics in what they are pleased to call "the provinces." A very self-satisfied individual a very long time ago rose to inquire as to whether or not any good could come out of Nazareth. In much the same spirit the New Yorkers view the country outside of their own narrow little world.

An extract from the New York Telegraph of recent date will suffice to illustrate. It says:

"The verdicts of out-of-town public and critics, however, are not to be much depended upon until they get a tip from the metropolis. They always hesitate to express any radical opinion of their own. They hesitate and stumble."

For instance, some years ago Miss Maude Adams made her debut as a star in Washington as Ebbie in "The Little Minister." They liked it, yes, in a way. At all events, they said nothing derogatory about it, and the engagement resulted in receipts of about \$1,000 on the week. Miss Adams came to New York and played out the season to packed houses. When she went back to Washington the next year—in the same play, with the same cast, everything precisely the same as at the first performance—Miss Adams played her week to \$12,000. The New York brand certainly did that.

Maude Adams was a success in the west long before she came to New York. Her talent was recognized, commented on and admired by critics whose ability and standing cannot be questioned even though they do not write for New York papers. More recent examples, and when we say more recent we mean very recent, because we don't want to convey the impression that Maude Adams is growing old, are "The Sultan of Sulu," "The Wizard of Oz" and "The Prince of Pilsen," all of which are now drawing crowded houses in New York, and which were distinct hits in "the provinces" before they went to the metropolis.

And here in Salt Lake we have had a number of New York successes that were not worth stage room. The fact that New York critics comment favorably on a play by no means makes it a good play; nor does a New York "knock" irretrievably ruin a production so far as the rest of the country is concerned. It is but fair to admit that in New York has a tremendous outside influence, but it is not absolutely vital.

Most of us are Missourians enough to insist on being "showed." We decline to take the word of New York critics or anybody else, very much preferring to see for ourselves and judge for ourselves as to the merits of any play.

McKew Rankin, who has had about as many ups and downs, chiefly down, in his dramatic career, which covers a period of more than fifty years of active work as an thespian, talked interestingly of stage hoodoos when he was here, some weeks ago. The subject came up in connection with the "Tom show" which is to be put on by the Press club of Salt Lake the first Saturday night in June. Mr. Rankin was laughing heartily over a bit of burlesque "business" he was told would be introduced, when suddenly his face grew grave.

"Do you know," he said, "that there is no Jonah so far-reaching as that contained in the merriment a play causes at a rehearsal. I have rarely seen it fail. Well do I remember a piece we were to put on in Philadelphia a long time ago. The lines were as bright and clever and funny as they could be. At rehearsals we simply laughed ourselves over them. Why, the play simply couldn't fail. We knew it."

"The first night came around. The lines were spoken and they were just as funny to us as ever, but not a sound came from out in front. The people were as still as though they were looking at a funeral. This was repeated the next night and the next, and after a few performances, the play was withdrawn. This goes to show that the managers and actors are the poorest judges as to the possibilities of a play."

A French friend of mine had an experience that illustrates this. A play was brought to him by one of the best dramatists in France. Every line in it was a gem and my friend jumped at it. The author insisted on picking out the people for the various parts and on selecting the accessories himself. These privileges were permitted, so great was the manager's anxiety to put on the play.

"Then my friend decided that he would test the production in advance of its popular presentation. Accordingly he invited a number of the best littérateurs of Paris, the foremost dramatic critics and other lights to what might be termed a private view. They were, to a man, delighted. That settled it with the manager. With all the confidence in the world he awarded the regular first night. But the play fell flat. The people simply would not have it."

Another California star, Minnie Tittle Brune, is coming to the Salt Lake theatre this week. What a string of California stars we have had this season! We are almost compelled to the belief that every other man and woman in the land of sunshine and flowers is a born thespian, or thespianess, as the case may be. What with the O'Neil, Florence Roberts, Dave Warfield, Sam Morris, and now Mrs. Brune, California has dealt generously with our theatre-goers.

The Grand will be dark again all this week. The improvements at this popular playhouse—popular in fact, as well as in price—are moving along rapidly and will be finished on schedule time. As before stated in this department, the gallery is to be enlarged by 400 seats, and other betterments are being installed. Beginning on Monday evening of next week the Grand will enjoy a continuous session of six weeks with Charles D. Hergan and the Warde company in stock productions. Patrons of the Grand are promised some real theatrical treats.

It is strange how the world goes around. Wallace Munro, manager of Mrs. Brune, Andrew Robinson in "Richard and Carvel" and other large attractions, was once an actor, and, as

expressed it himself, a very bad actor. He was leading man of the old Home Dramatic company in Salt Lake and made an immense hit here, succeeding a man who had fallen flat. The actor who fell flat was Charles Richman, who is now one of the best known and most competent leading men in the country, and who has created recent roles as Sir Daniel Carleton in "Mrs. Dan's Defence," with Charles Frohman's Empire Theatre company. Mr. Richman lasted two weeks here and it was decided that he would not do. Munro was brought here. He was then playing leads on the coast under John Cordray's management, and in the same company were the three Tittle sisters—Charlotte, Esther and Minnie. Charlotte is now Mrs. Munro, Minnie is Mrs. Brune, the youngest star in the country, and Munro has stopped acting, because, as he says, he was so bad. He played here for about fourteen weeks with success.

DRESS AGENTS' PROMISE.

Charles B. Hanford's performance of Petruchio in "The Taming of the Shrew" is not an untried quality in the theatrical world. His last season's tour was one of the most successful that a Shakespearean star had had in recent years. The awaking of interest in the more legitimate aspect of the drama found Mr. Hanford fully prepared to meet the prevailing taste, and he stepped into the theatre with a case which would be possible only with an actor who has made a close study of his art in all its branches. Mr. Hanford is especially equipped for the portrayal of those gentlemen of sprightly wit whom Shakespeare so dashing portrayed. His Petruchio was heralded with delight last season, and his Benedick is no less a favorite this year. Miss Marie Drofna is an accomplished actress, whose vivacity and intellectuality have made her many friends. Her present position of leading lady with the Hanford company is one of much responsibility, yet one for which she is fully equipped by education, previous experience and temperament. The visit of Mr. Hanford and his company at the Salt Lake theatre next Wednesday and Thursday insures three dramatic performances of the most delightful characters the repertoire has been arranged as follows: Wednesday matinee, "The Taming of the Shrew"; Wednesday night, "Much Ado About Nothing"; Thursday matinee, "The Merchant of Venice."

F. Marion Crawford, the distinguished novelist, who is responsible for Mrs. Brune's play of "Unorna," which is at the Salt Lake theatre Friday and Saturday, has stated that he does not wish to go down to fame as a dramatist or a novelist, but as a "romancer." He made this statement to Mrs. Brune when she was visiting his family at Sorrent, Italy, last summer. Mr. Crawford's claim to being called a "romancer" can best be seen in the following speech, containing his definition of love, which is delivered by Mrs. Brune as Unorna.

"Love! Love! do you know what love is? Love is the immortal essence of mortal passion. Together they are as soul and body. Separate them, and the body without the soul is a monster. The soul without the body is no longer human. Love is the world's maker, master, destroyer; the magician whose word can change water to blood, blood to fire, the serpent to a dove, the dove to a serpent; can make of the dove an eagle whose reckless daring would brave the burning bosom of the sun. Love is the spirit of life and the angel of death. He calls, and the shorn wilderness of the lone heart becomes a paradise of flowers. He is silent, and the garden becomes a blackened desert, over which a destroying flame has passed. Love stands at the gateway of each human soul, bearing in his hand a rose and a drawn sword. The sword is for the many, the rose is but for one."

Pretty, isn't it? Crawford seems to have justified his claim.

Captain Richmond Pearson Hobson, who



MISS MARIE DROFNAH, LEADING LADY OF HANFORD COMPANY.

the hero of the Merrimac, and the most celebrated oratorical artist of this or any other time, comes to the Salt Lake theatre Tuesday night for a lecture on "The American Navy, Its Traditions and Victories." Captain Hobson is described as an eloquent, entertaining and convincing speaker.

STORIES ABOUT PLAYERS.

Ople Read and Colonel Will Viescher, who gives a strong local color to one part in the former's play, "The Star-bucks," were going along Broadway one night some hours after the show, when Viescher noticed a sign in a shoe store window which read: "Open all night."

"How's that for business?" he inquired. "Business nothing," replied Read. "What use has a man for shoes at 3 o'clock in the morning?" By cracky, when I get home at that hour I take my shoes off and hang them over my arm."

William Lorraine, the composer of the music of George Ade's "Peggy From Paris," tells a good story of the troubles of an orchestra leader in a one-night stand. "Peggy" carried its own orchestra, and so when there was a riot in the theatre, they simply doubled up. One night, however, there was an awful discord, and it became apparent that the local musicians were playing a half-ton lower than the "Peggy" men.

pered anxiously to the local orchestra leader. "Why are your men playing a half tone lower than the others?" "So the audience can tell we've got two orchestras, of course," answered the local man, with a happy and proud smile.

Which will do very well after the Ade entertainment does start on the road.

Here is one that is now going the rounds: "What do you think of the national theatre project?" "It strikes me," said the Theatrical Trust, "that it would be a great place for an actor with a political 'pull' who could star in a dramatization of the



MRS. MINNIE TITTELL BRUNE AS UNORNA.

Congressional Record.—New York Times.

A French Canadian, in giving an account of "Sherlock Holmes" as he had seen it presented in Montreal by Kelsey and Shannon, concluded his remarks with this statement: "Zat man, she bin a wondaire, know wot you got to say before you make-de tink."

When Belasco and H. C. De Mille wrote "The Charity Ball" there was a speech in it that did not please Herbert Kelsey, the leading man of the company. The words Kelsey objected to were quoted from one of David's psalms.

Ignorant of its origin, Kelsey said to Mr. De Mille: "I don't like that line. It's too old-fashioned."

"The line is not mine, but David's," replied De Mille, referring, of course, to the psalmist.

"I thought so," cried Kelsey triumphantly. "I recognize David Belasco's style anywhere."

Virginia Harned, who comes to the Alvin this week in Pinner's much-discussed play, "Iris," who has made so great a triumph in the title role, has the distinction of having been the original in the country of many prominent parts. She was the original "Drucille Ives" in Henry Arthur Jones' "The Dancin' Girl." She also created the leading role, Lady Ursula, in Anthony Hope's romantic comedy, "The Adventures of Lady Ursula." As may be well remembered, Miss Harned was the original "Trilby" in Paul Potter's dramatization of George Du Maurier's novel, which was that her hair came tumbling down in the original "Iris" in this country she has thus originated the leading parts in four plays, written by four foreign authors. Miss Harned is of Virginia Maryland ancestry. Though in being the original "Iris" in this country she has thus originated the leading parts in four plays, written by four foreign authors. Miss Harned is of Virginia Maryland ancestry. Though in being the original "Iris" in this country she has thus originated the leading parts in four plays, written by four foreign authors.

There are some extracts from the dialogue in the play written by Miss George, the New York actress who wagered that she could write a drama in twenty-four hours, and won with eleven hours to spare.

"Eve ate the apple, but she left posterity to digest it."

"When a gentleman marries his cook it is certain that the cook will be fit to marry a gentleman or that the gentleman was fit to marry a cook."

"I takes a wise woman to have a good husband."

"Mother never allows matrimony to interfere with her other tasks."

"I never get into a secluded corner without throwing the door open and taking in the fresh air."

"It takes six months to properly polish off an aged and worn woman. Three months to persuade her to leave her husband and three months to persuade her to leave the man for whom she left her husband."

Miss Mayo, besides being a member of the company supporting Miss George in "Pretty Peggy," is the author of the version of "Under Two Flags" produced last year at the American theatre and of "The Banders," which Frederick Bond did recently at Proctor's.

The return to town of the touring companies, which has just now set in, brings to light many a tale of queer managerial methods that have been employed during the season. Some new schemes for dishonest dealing have been devised, but for the most part the record is the usual one of disappearing managers and treasurers and consequent sudden closings. One of the most cold-blooded schemes of the season is laid at the door of a firm of managers whose business methods have for several years been rather shady. It may be well to describe the plan as a warning to ambitious amateurs.

The managers in question engaged a young actress of some experience last autumn to play the leading role and be featured in one of their road companies. But for the privilege of taking this position the managers demanded from the actress a bonus of \$300. The actress, hoping to advance herself in the profession, paid the money and signed an contract which, though pleasing in its general tone, was analyzed found to be entirely in favor of the managerial firm. The salary to be paid the actress was \$20 a week.

In September the company went bravely forth, with the \$300 star at its head, on a tour of the one-night stands. The actress drew her salary of \$20 a week until she had drawn a total of \$88. Then the managers closed the tour. The actress found to her dismay that she was being paid for the entire season. Such management must truly be profitable.

Following on his ambition this will be the last season that Warfield will appear as Simon Levi in "The Auctioneer." Loath as one may be to part with him in this lovable and delightful character he makes it clear that he wants to get away from this line of character work for the time being. If for no other reason than to demonstrate that he can do other things, Warfield's Hebrew is in a class of its own, and he has been doing this line of work now for nearly ten years. His manager, David Belasco, is now at work on a new piece for him, which will allow him to make the departure unless present arrangements are altered.

Trouping through the south has other terrors for the thespians than those possessed by hotel beds and board, judging by the experience of Michael

Hefferan, stage carpenter of Gus Hill's production, "McFadden's Row of Flats."

In Beaumont, Tex., early last week, where the company was playing, Hefferan got into an altercation with a negro transfer baggage man, with a consequent display of pistols, and when the smoke cleared away it was found that two of the nine shots fired had taken effect in Hefferan. One in the stomach necessitated his removal to the hospital, where he now is. His recovery depends on whether or not blood poison sets in. The negro truckman was uninjured, and is now being held to await the outcome of Hefferan's injuries.

He Had All the Bait. (New York Tribune.) In speaking on the negro question the other night Oscar R. Hundley, for many years a member of the Alabama legislature, told a story to illustrate the workings of certain politicians. "I was out walking one spring," he said, "and saw sitting on the bank of a creek fishing an old, wizened negro and an uneasy little pickaninny. I watched them, until finally the little fellow wriggled off his log, going to the bottom of the creek. The old negro tossed off his coat and, diving, grabbed the child and drew him out. I said to him, 'Uncle, that was surely a mammoth catch; you must think a lot of the boy.'"

"Oh, no, mistah, you don't know 'Rastus' 'Jes' the ornaries,' triflins,' shifless little cuss that evah was. But he had all the bait in his pocket."

There can no longer be any doubt about Miss Adams' complete recovery from the indisposition which prevented her from fulfilling her engagements this current season," writes this information "instead of an actress, she fairly beamed on the players with the enthusiasm of an ebullient matinee girl."

Miss Adams' great faith in "Le Retour de Jerusalem," which Mr. Frohman has selected for her next season, it will be one of the most pretentious productions in which she has ever appeared.

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SALT LAKE THEATRE
LAKE THEATRE
MANAGER
CURTAIN 8.15
Tuesday Evening,
April 28, 1903.
Only Appearance of
CAPTAIN HOBSON,
The Hero of the Merrimac.
SUBJECT:
America, Mistress of the Sea
Prices 25c to \$1.00, Parquette, 75 Cents.
Sale Now On.

Notice of Stockholders' Annual Meeting.
 NOTICE IS HEREBY GIVEN THAT the annual meeting of the stockholders of the Consolidated Mining company now be held at the office of the company, Empire canyon, Park City, Summit county, Utah, on Monday, May 4, 1903, at 2 o'clock p. m. for the purpose of electing seven directors to serve for the ensuing year and to transact such other business as may legally come before said meeting.
 HENRY SUTTON, Secretary.
 Park City, Utah, April 1, 1903.

Delinquent Notice.
 CENTURY GOLD MINING AND MILLING COMPANY. Principal place of business, Salt Lake City, Utah. Location of mines, Box Elder county, Utah. Notice—There are delinquent upon the following described stock on account of assessment No. 11, which was levied on the 18th day of March, 1898, the several amounts set opposite the names of the respective shareholders as follows:

Shareholder	Amount
934-P. M. Madsen	100.00
1042-T. R. Ellerbeck	100.00
1048-R. W. Madsen	100.00
1120-A. S. Campbell	100.00
718-E. S. Burton	100.00
691-Herman Baumbach	100.00
322-O. B. Greene	100.00
1106-H. W. Dorasch	100.00
1138-C. H. Hussey	100.00
1018-E. S. Burton	100.00
1019-E. S. Burton	100.00
1061-F. J. Higgins	100.00
1068-R. W. Madsen	100.00
1069-R. W. Madsen	100.00
1204-J. A. Cunningham, Jr.	100.00
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